ASIFA EAST

ANYMATOR

A NEWSLETTER OF THE ANIMATED ARTS

Classics from Chinese Animation

Friday, October 14th 1993 - 6:00 PM
School of Visual Arts Ampitheater
209 East 23rd Street Room 311

OCTOBER 1993

REMIERE***

ould Have Been Me
d film by Lorie Loeb
5 East 59th Street
y, October 25
:15 pm

ted film by Lorie Loeb (Assistant
Animation Production at NYU)
t of the National Academy of
ences Cinema Club on October
ND: It Could Have Been Me is
omeless woman. Through the
the audience is given the
ond appearances and to learn
wn in charcoal on paper, opens
alienated woman living on the
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old backwards: all the motion
history is unfolded from the
ealing the details of her life and
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ents of her life. REWIND: It
about how much more there is
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we all are to each other.
n is written and performed by
ed singer/songwriter Holly
ne is performed by Marcia
America", "Used People",

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rancaise. The screening is
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ormation or to RSVP, contact
1728.

A-EAST
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Society
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24th Street, #15A
, N.Y. 10011
OGRAM OF
IEW YORK
ON FOR THE ARTS

ASIFA EAST
The International Animated Film Society (New York Chapter)

A program of the New York Foundation for the Arts

President
Linda Simensky
(212) 258-7727 (After 5PM)

International V.P.
David Ehrlich

Treasurer
Tissa David

Membership Secretary
Margaret Frey

Mailing List
Diane Bellini

Newsletter Editor
John R. Dilworth

Assistant Editor
Margaret Frey

Newsletter Design
Vanguard Media Corp.
(212) 242-5317

Executive Board
Dick Rauh, Bill Lorenzo,
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Send newsletter contributions to
John R. Dilworth 262 Elizabeth St. Apt. 6
NY, NY 10012

For International Members
David Ehrlich, ASIFA Intl. Board,
RR 1 Box 50, Randolph, VT 05060

Chinese Animat

It's been nine years since we, at ASIFA East, have looked at a program of Chinese animated films. The last time we were very honored to have our friend Ada, from the Shanghai Animation Film Studio, as a guest. In the intervening years much has happened and we were saddened to hear from China, in 1987, that Ada had died. He had been a champion of independent thought as expressed through animation and he had died during a period when he was teaching at the Beijing Film Institute. In these same years animation in Asia was more and more relegated to churning out an endless stream of cliche children's programs for European and American television. Still, there are the few films, made occasionally by artists such as Ada and the great director and former studio chief, Te Wei, that reflect the spirit of traditional Chinese art and ideas. On the night of October 14th, it will again be an honor to screen some of these classic films, some done in Chinese watercolor style, with lilting musical tracks.

The Shanghai Studio began in 1957 but animation was going on in various ways since 1920 when the Wan Laiming, Wan Gucha Chaochen) started it all. Th tion had the intriguing title Studio. (Animator Art Ba tioned to me that some of t productions were filmed in Chinese character, the Mo

The creation of hand dr each artist to discover th that are most comfortable to some of these methods wo excruciatingly burdenso Norman Mclaren, for in mented with cameraless a ing directly onto the ra method which he brought late 1940s. Alexandre Al a screen with a million s recreated engraving-like Lasseter intrudes his squa visions into the brain of a c ing cold electrons into a

and personable. The Chinese, though, have looked into their own history and found that traditional cut paper and puppets fit well with their affinity for stories about animals and nature. If they managed to excel at this it is no accident; after all, movies are merely shadows on a screen and the people of the Orient were producing fearsome and funny shadow entertainments long before the birth of movies and Mickery Mouse.

For the October 14th presentation I am greatly indebted to Wei-Biao Yan and his father Dr. Bing-Zi Yan who obtained the material to be screened. Both have been involved with the Shanghai Studio in some way. Wei-Bio,who has always been interested in animation, was introduced to the field there and is now a student of animation at

e. Dr. Yan is a prolific writer of popular children's stories for d several of his tales have been made into animated assist me in my search for information they graciously icle in Chinese , by Ada, relating to his method of directing ng film "Three Monks". His steps were as follows:

rganize/design the group of monks. Think about the topic.
ner artists about my idea.
eryone describes my idea well, then discuss it some more.
ush on them, let them say whatever they want.
ea.
ry again.
some separate pictures as a rough draft.
veryone again.
st listen to everyone's suggestions and opinions to share the

c then design/layout active gestures. The editor harmonizes music with the pictures. So "Three Monks" was finally

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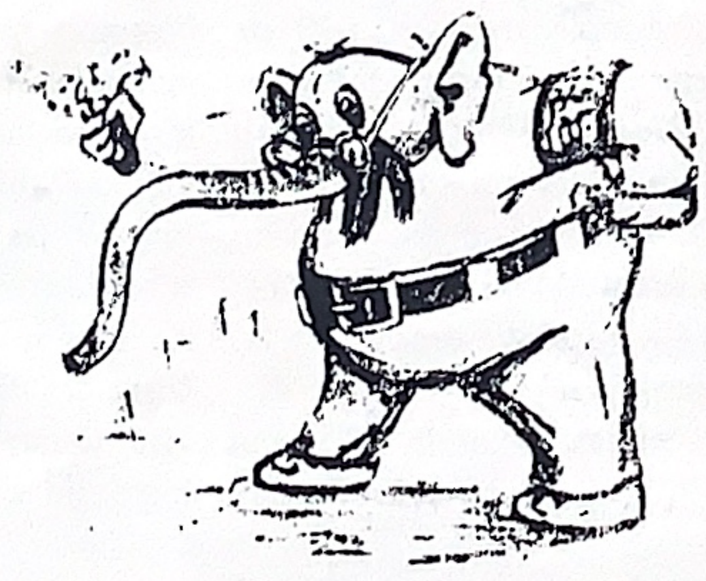


BLA BLA BLA

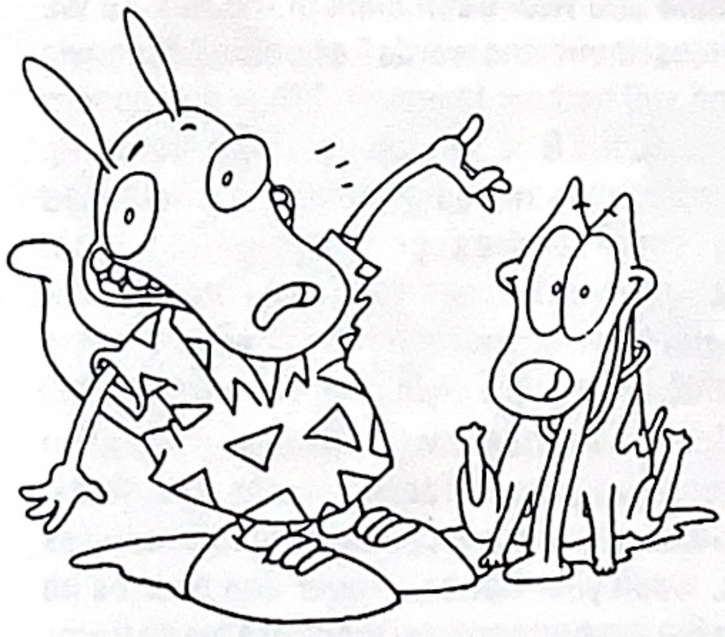
by John R. Dilworth

Howard Hoffman of Short & Animated has been enlisted by Bozell, Inc. as an art director on a Tyco spot. The gig has taken him to Coconut Grove, F-L-A and the frenetic schedule left him little time to debut his new column here. Hopefully we will hear from Howard in November.

Four new animated shows have aired recently on Fox, TBS and Nickelodeon. And where my ears lunch more shows are a com'n. So, if you can draw or think you can draw pack your pencils you're bound to end up behind a disc soon.

CRASH DUMMIES on Fox is a terrific use of computer animation for a series. The concept is taken from the fabricated human and animal forms that companies like the automotive industry use to substitute for the breathing kind when testing how far your head can go through a windshield. Through a joint production arrangement with Nelvana and Lamb & Co. the Dummies are rendered and exist in a totally computer generated world. The show features a group of crash dummies whose main occupation is to test the limits of the latest in anything that moves. The personalities of all the leads are very much familiar, reduced to the basic types; the good professor, the simple hero and the fallibl beyond that the show has the promise of what can be tried with this mediu comparison, but a testing ground much like the Silly Symphonies. The design seems the creators are embracing the present qualities of computer animatio instead of trying to accomplish things ill suited for the technology. We get g and unlimited color variety , but weightless forms. We get to fly throug landscape at any camera angle, but the movement of shapes lack the l and stretch, the oh so subtle bounce. The outstanding gimmick here are the c limbs and machinery explode like the release of a well handled zit.

Hanna Barbera's S.W.A.T. KATS and 2 STUPID DOGS are interesting contra Kats feature a pair of high-tech avengers who are cats. Randy and courag heros fight crime and madness in the big city with hardware Saddam Hussie a dress for. The supporting cast with room for villainous reptiles a a female news reporter. There is and effects like explosions and l familiar with work done in Japan The TRANSFORMERS. For thos the chivalry of the 3 Ninja Turtles retorts and the like will also enjoy Dogs feature two suburban dogs and sprightly and the other big a not a lot on his dance card. Create Cook, the show takes a bit readjusting because it requires



show isn't jumping in your face (like ANIMANIACS,) it is more placid, enjoy the play between the two different personalities more than knocking llow-through brilliance. There is no slapstick or physical humor. It's like he country. And the great line work should also be noted for its interesting hick and thins. The voices are well cast but typed, a high hyper voice for d a deep-throat one for the dog of girth. And that's fine because when you gns you agree with the choices, you don't have to get used to them. The is what I term safe, subtle and sane. The characters are more spectators we are spectators watching them, unlike KATS where performance is life. also contrasts in art direction. S.W.A.T. Kats use a lot of hot colors like red d lots of lines to render the modern urban landscape. 2 STUPID DOGS use eet pastel colors with yellow skies and lite blue clouds. Color in DOGS also of buildings and other forms in the distance without the aid of line. The ing on both shows are well done and there are some very good drawings ning and direction are also well handled. An added bonus with DOGS are l 2 Stupid Facts where our heros "Have a way with women" and "Have a nong others. Also, the revisit of Secret Squirrel and his collaborator, Morocco. All new cartoons in a similar style and line of 2 STUPID DOGS. Kid ad dollars were supportive on both shows as Hot Wheels, Apple Jacks, Barbie, and Mario Bros. encouraged the syndication trail. In New York TBS airs the two shows from 9 a.m. to 10 a.m. followed by Happy Days and then Matlock. I guess by 11 a.m. everyone is turned to Nickelodeon.

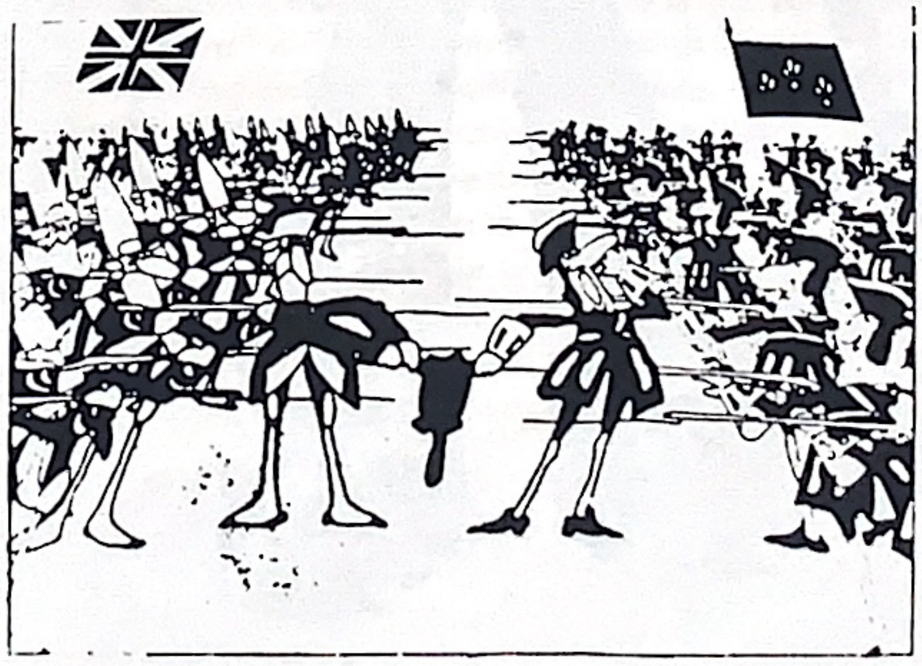
The most recent show to join Nickelodeon's Sunday lineup is Joe Murray's ROCKO'S MODERN LIFE. This show immediately reveals a wide latitude for humor and if all the right people are in place one could have a Termite Terrace. Familiar contemporary references throughout the shows are apart of the characters world as they are ours. In one scene a cow is watching cable and with each click of the remote we almost mouth the words " a hundred channels and still nothing to watch. "Thus the modern life. ROCKO'S design is unconforming. Tremendous heads or bodies are balanced by small bodies or the thinnest legs. Asymetrical lines border the clever watercolor backgrounds with what I feel is more a signature style found in only the best ations. "Canned" directed by Doug Lawrence is well posed and just plain ironic gags and strange characterizations of familiar types like nerds, egocentrics. Debuting in the same show are a couple of toad creatures epeats the line " turn the page, wash your hands..." over and over as he s like reading comics. These are the images good cartoons are made from.

Animation As a Mili & Propaganda Tool

By James G. Pe

Greetings! This is my first column for the ASIFA East newsletter, and hopefully the first of many to follow. Given all of two days to come up with something which will attempt to hold your interest, I have decided upon a facet of animation which has all but passed into history - the use of animation as a propaganda and training tool by the armed forces. Oh, LA DE DAHI, you say, you've read it all before somewhere or you saw these when YOU were in the Army...Maybe some of you DO remember seeing "Private Snafu" while in Infantry Basic at Ft Benning, or on a troopship somwhere in the Pacific. Perhaps on the other hand you, like myself, share an interest in this distant twig on the animation tree. As an officer in the Naval Reserve, I am often called upon to aid in the illustration of various training materials for several courses taught at Naval Schools. I have seen what is out there now and it is not good. The only animation that exists today in military-produced films are a few crudely done computer-generated logos and sequences, and to my surprise I recently found out that some of these were done not by the military but by commercial studios! It is from this perspective that I will begin my overview on this lost art.

Before the invention of the motion picture camera, Propaganda and training manuals were the domain of the illustrator. Matthew



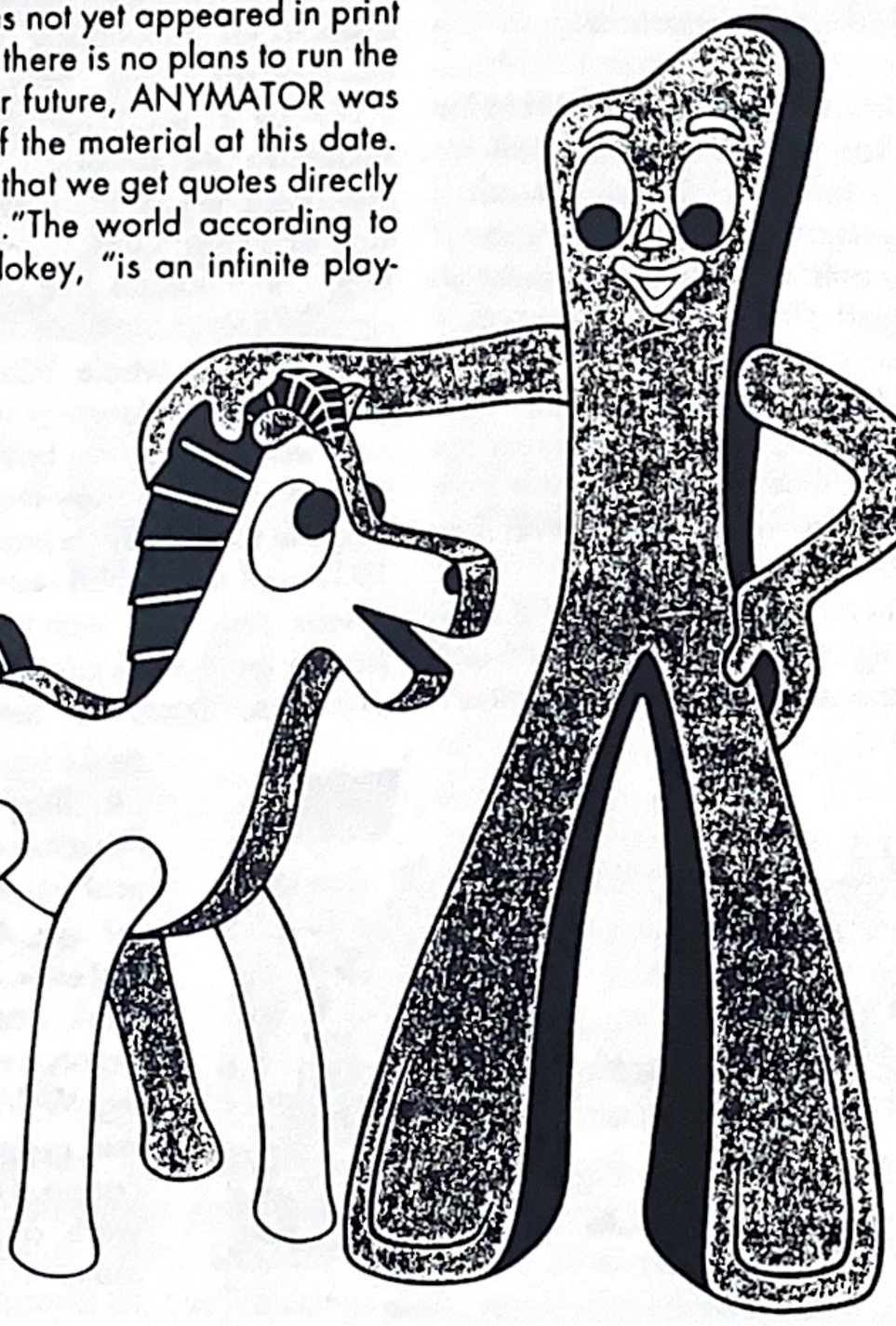
Brady's horrific photograp dead aside, there was simp primitive cameras to capt action, and the often fanci training manuals were much contemporary photograph general use of the motion coincided with the Spanish Boer Wars, very little comb shot due to the cumbersom early Lumiere and Edison mo this time, however, that so with the brilliant idea of stag a studio lot. Among the mo these ersatz battle reels w 1899 by J. Stuart Blackto American Fleet socking it to t Manila in the Philippines. that Blackton used two-di board ship cutouts and cop cigar smoke to simulate ste and that the whole thing washtub, it looks surprisingl and would certainly have thrilled) contemporary movi

By the time America had e 1917, animation had reache it was regularly featured though there were few anim existence, those that were could for the J.R. Bray S Fleischer ea eral animat for the Arm first ever. So work was s twenty-five ing WWII the propag cartoons? E were quite cially in Euro

Continue

orld According to Art Clokey

East and GUMBY creator, as in touch with our editor, soon-to-appear article for e, THE WORLD ACCORD-Y by Dr. Keith Harary, in uld use it for our own little Omni-esque fashion, the he psycho-dream-surrealis-y's clay adventureland. [In umby reads a book about eams that everyone in the nead". In another episode, ls asleep after baking bread ms of an Abominable rtunately, a call to OMNI'S sions department revealed s not yet appeared in print there is no plans to run the r future, ANYMATOR was f the material at this date. that we get quotes directly ."The world according to lokey, "is an infinite play-ground. The hidden message in Gumby is that appreciating fantasy can provide deeper insights into the way we experience reality than only understanding science."In other Gumby news, the Gumby Feature, GUMBY I, finally had its world premiere with a reception honoring Art Clokey at Name That Toon Gallery in Los Angeles. The gallery has been selling Gumby puppets, props and sets for some time. No distribution deal for the feature is set as of yet, but the Clokeys are hoping to release by Christmas. GUMBY II is also in the works, with plans to have Gumby entering psychotherapy and getting involved with politics.



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THE BYTE STU

a continuing look into a tool of the

Let's all face it. Computers are here and they are here to stay. Not to replace but to empower him, give him a plethora of fast and powerful tools with w his art. While I would like to cover George Lucas and his "morphing" softw heard about, I'd rather concentrate on the desktops systems and the hardware, the "average" studio can afford and operate. Of the leading systems available t studio or independant animator there are four major systems out there and i

AN INTRODUCTION

SILICON GRAPHICS INC. - SGI has recently introduced a low cost 2-D ar called "INDY" based on their successful Indigio family of computers. At $500 still fairly out of reach of most people, and you might have to mortgage your h of the software you'd need to do anything with it. SGI's hardware is the fas powerful for moving around high quality images, but it's learning curve is still SGI is used extensively by high end production facilitys and by Industrial Lig (the dinosaurs in Jurassic Park for example). We'll ignore SGI mostly, but I pl it from time to time in this column.

APPLE MACINTOSH - The second most expensive in the hardware de advantages of the Mac however, is that it's the easiest to use, has lots of availa and can be used in a variety of applications including word processing, Deskt Animation in 2-D and 3-D, Photo retouching, and illustration, both technical an Mac has the most advanced paint software for any computer - the power of Ado and Fractal Painter more than exceed the Quantel paintbox and three other sy of. Of all the systems to be covered by this column, the Mac is the most ver strongest platform overall. It is best for those who want power and don't want of time reading a manual.

COMMODORE AMIGA - Only mentioned due to it's fantastic price/perform Amiga is by far the cheapest computer to have built in animation and vide Although limited to a specific color range, and manufactured by a company o going under, the Amiga is a powerful performer in the 2-D and 3-D arena. Th in graphics chip, the Amiga can combine animation frames into a real-ti animation that can be recorded and easily as pressing record on your VHS mac other thing the Amiga has going for it is the VIDEO TOASTER, which allows the more like a high-end video workstation, and has a very advanced 3-D anima for it. The "Toaster" will be covered in-depth in another column.

The "PC" - Going under many different names, the PC is the machine manu "DOS" and/or "WINDOWS" compatible. They run under a variety of proce from an 8088 to a "Pentium". The most common are '386 and '486 machine the animation software available to PC machines is written to require these higher. The PC has the advantage of being initially very cheap (cheaper tha however, to get it to do animation will require a variety of cards and other a that then start to make it more expensive, moving more into the price range of If you are looking to "grow" a system over the course of time, you may want to

As I begin to cover software in this column, I'll refer to the software as being for these systems, and I'll refer to them by name: PC, AMIGA, MAC, SGI, so you may want to keep this column around for reference. Later, I would like to cover the advances in Multi-media and CD-ROM and how animation is being used in these applications. Until then....

ation As a Military & Propaganda Tool

n page 6

l propaganda posters abounded. ment of animation as a training and propa-
latively crude art of animation ganda tool. The military was quick to pick up

animation as a training aid, but it fell to civilian studios and independents to fill in the blanks. It was a pivotal time in history. There was a far greater reverence for authority in those days, and it was much easier to stir up patriotic fervor among the relatively gullible masses. That, combined with an inherent "political incorrectness" in the mentality of the

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can Neutrality), 2) A singular American Bureaucracy and the explosive
ent to capitalize on (in this case development of the art of animation over the
a passenger liner, even though next two decades set the stage for the golden
oven she WAS carrying arms) age of the wartime training and propa-
importantly, 3) a consequent ganda cartoon. As an observational foot-
on and/or depersonalization note, I might also add that any art form
(in this case, it wasn't done so deemed as being against the contemporary
imation as in the title cards, e.g. policies of the American Government was
y tell us not to hate the HUN!"...). immediately branded as "Anarchist" and
ears later, this film still packs a vehemently supressed forthwith. Today, there
paralell lines came the first use are many fine and cleverly crafted films by
ars" in wartime situations. Of independents, often funded by government
were no cartoon characters of grants, which make strong statements against
itude in 1917, but J.R. Bray's present government policies. Call it "counter-
iar" and Bud Fisher's "Mutt & propaganda, perhaps? At any rate, such
ng the first 'toons' to go to war. statements form a welcome balance to "main-
les deal with antics at the front, stream" attitudes. If anyone out there in
the Kaiser, Submarines, Tanks ASIFAland knows of any independantly ani-
being the prevalent themes. mated piece from the 1915-1925 period
wever crude, were the precur- which went against government and/or mili-
d wartime antics of the great tary policy, let me know!! Until next time I bid
f the forties. you "fair winds and Following Inbetweens!"

he first chapter of the develop-

News

TURNER BROADCASTING SYSTEM has found another use for the cartoon characters it owns as a result of its acquisition of HANNA BARBERA. HARVEY COMICS plans to establish 120 new comic books over the next threes years based on THE FLINTSTONES, THE JETSONS and other cartoon stars owned by TBS. (Including YOGI BEAR, HUCKLEBERRY HOUND, TOP CAT and ATOM ANT.)

Prize winning animator and filmmaker **IKUKO TANAKA** (her film SEEDLING East Third Place in the student category last year) is currently viewing videotape 3-D animators to employ on her current project for CHINA TV CM. She would with a U.S. animator. If you are interested, please contact Ikuko or speak wi member JOHN GATI, who is aiding Ikuko in her search. IKUKO TANA Kamihikona Misato-shi, Sitama-ken JAPAN 341, Telephone: 81-489-58-530 5412-7576 (pH studio) or contact John Gati at 718-894.5753.

THE INK TANK animated PASSION a fifteen second spot for Young & Rubica which promotes French Vanilla Cafe, focuses on a cup of coffee atop a table steam transforming into an animated couple who lean towards one another in Product footage was photorotoscoped and used as the basis for the animated was then rendered in airbrush, frame by frame.

Disney's ALADDIN is now available on laser disc. Released through Walt Video, for $24.99.

R. GREENBERG received a CLIO AWARD in the Special Effects Category fo on his Diet Coke DANCE commercial.

EMMY AWARD for OUTSTANDING ANIMATED PROGRAMMING, ONE HO was presented to the producers of "BATMAN - THE SERIES". Other animation Award's were presented to DAN CASTELLANETA in the category of OU VOICEOVER, and in the category of OUTSTANDING ACHIEVEMENT IN A SHAKESPEARE'S HAMLET, THE ANIMATED TALES by HBO was honored (PE and NATALIA DEMIDOVA, Production Designers and SERGEI GLAGOLEV a NOROSYLOLOV, Animators.)

MEET MRS. MATISSE!-the first anim **DEBRA SOLOMON**, animated KIMMELMAN, is a 3 1/2 minute short bes by Mrs. Matisse herself: "He says he's in ing still-lifes...what's a girl to say?" (illust KIMMELMAN will be spending Thanksg gland presenting a paper to the SOCIET MATION STUDIES, titled CAN C BE ANIMATED? based on his study of the REALISM OF ELI SIEGEL. And on Octob pm, Mr. Kimmelman, a consultant on the Aesthetic Realism Foundation, will be a paper in a public seminar titled WHAT BIGGEST TRIUMPH-TO KNOW OR TO C The Aesthetic Realism Foundation is loc Greene Street, NYC. 212-777-4490.

SPORN has been nominated by ASIFA-HOLLYWOOD for an ACHIEVEMENT AWARD for his work in animation. The award ceremony ce in Los Angeles at the ANNIE AWARD ceremony on November 5th. Michael to attend. Currently in production at MICHAEL SPORN ANIMATION is a film sed on a racially biased incident which occurred in the Bronx when two black e attacked by a street gang and painted white. The incident has been dramatized y playwright NTOZAKE SHANGE (FOR COLORED GIRLS WHO REFUSE TO UICIDE). RUBY DEE voices the role of the grandmother in the animated film. as just begun for completion in late December, '93.

PTON has been nominated for an ANNIE AWARD (ASIFA HOLLYWOOD) for h Cole & Weber on the Oregon Lottery Spot ONE GOOD HAND. Bill is also f attention in the Bay Area for his Taco Bell ad. The agency saw "Your Face" and own version of it. Bill is presently working on the final mix for his first live action 'S last feature THE TUNE is currently available for rental at your local video store. ersion includes a "Making Of" segment at the end of the film.

ON is scheduled to do a program for ASIFA-SF members in November at the m and ASIFA-SF will hold its annual FUTURE OF ANIMATION program at the m in October.

PRINT services offered by Richard Gaikowski. He can scan your video images 1200 Dots Per Inch for lino printing or 300 DPI for laser printers. The cost is $5.00 wo frames and $3.00 for each additional print. For further information contact Desktop Video and Publishing, 415-824-8775.

ARBERA announced the winners from their Storyboard Contest. Although the sparked some controversy and discussion about ownership in certain circles article by KARL COHEN was reprinted in ANYMATOR - APRIL '93) over 720 14 countries entered the contest. TOM HOLTKAMP of Cincinniti, Ohio, walked p prize with his entry HYSTERICAL NURTURING RHYMES. Another fine editorial HEN, IS MTV DESTROYING THE IMAGE OF ANIMATION AS A FINE ART?, is e September issue of ASIFA-SF. Interested parties should contact Karl at: ASIFA- 14516, SF, CA 94114.

DENT FOCUS AXED - New York lost a valuable resource when WNET/ HIRTEEN recently decided to **discontinue** the INDEPENDENT FOCUS series. had showcased narrative, documentary and animated films for the past fifteen ing many works by ASIFA-East members. WNET execs blame the shutdown on ial times", also opting to shut down the independent film and video adjunct es. Leading media organizations have been meeting to plan a strategy to reverse A letter writing campaign is underway. ANYMATOR believes it's in your best ice your objections to the cancellation of FOCUS. Hannah J.L. Friedman at the or Independent Film at 212-473-3400 is co-ordinating the campaign to keep IF ne requests that you please call on a Monday or Friday afternoon.

D BENJAMIN TENDLAR 1909-1993

D BENJAMIN TENDLAR, long-time Head Animator at the HER STUDIOS, INC. and director at FAMOUS STUDIOS, died in Los Angeles ember 9th, 1993. Tendlar was distinguished in 1951 by being the only nimator to receive Director credit on Famous Cartoons. Tendlar also spent a t working with TERRYTOONS (an episode in his life he "would like to forget" the sixties and seventies, working on HANNA-BARBERA'S FLINTSTONE He remained with Hanna-Barbera until his retirement in 1980.

FILMFESTIVAL

ASPEN FILMFEST - For thirteen years, Aspen Filmfest has presented new American indepen highlight of past festivals has been the Short Subject Film Competition, which is one of the elev contests in the US for the Academy Award Nomination. Because of the popularity of the Short it has now become a separate event. The shorts will be presented in a special two day fe Shortfest, February 27 and 28. Shortfest encourages student and non-professional filmmake entries. To qualify in the shorts category, the film must be under thirty minutes in length. For ap guidelines: Aspen Filmfest, 601 East Bleeker, Aspen CO 81611. Phone: 303-925-6882.

SUNDANCE INSTITUTE FILMFEST - Though best known for its showcasing of new directo length films, animated filmmakers are also invited to submit films to this world renowned festiva are not considered as part of the competition, but may be submitted on a "test screening" basis entry is October 22. Contact: Geoffrey Gilmore, programming director, Sundance Film Institu Competition, 10401 Venice Blvd., Ste. 203, Los Angeles, CA 90034. Phone: 310-204-2091 Fax

BLACK MARIA FILM FEST founded in 1980 in recognition of Thomas A. Edison, whose film MARIA, was the world's first competitive fest. Seeks artistically and conceptually provoking w 90 minutes. Winning and selected works form collection of a 40-50 piece traveling showcase wh country. DEADLINE: November 8. For application and guidelines, contact: Dept. of Media Arts State College, 203 West Side Ave., Jersey City, NJ 07305. Phone: 201-200-2043.

NATIONAL EDUCATIONAL FILM AND VIDEO FESTIVAL is now in its 24th year of comp winners are eligible for Academy Award competition in documentary and short subject catego productions in 145 categories including animation and multimedia, classroom programs, m programs, training and instructional video tapes, PSA's, film and video art, student made films shorts and features. DEADLINE: December 1. For further information: Competition Director, Na tional Film and Video Competition, 566 13th Street, Oakland, CA 94612. Phone: 510-465-6885

NEW YORK UNDERGROUND FILM FESTIVAL - First Annual festival celebrates "guerilla film or films considered alternative in nature or intent. Categories include: Narrative, documentary, e music video and animation. Prizes are awarded in each category. Contact: Todd Phillips, Unde Festival, PO Box 367, Cooper Station, NYC 10276. Phone 212-995-2091.

BERLIN INTERNATIONAL FILM FESTIVAL - One of the world's top international festivals wit attendees each year. The festival is divided into seven separate sections, each with its own c organization. For the purposes of US independent film producers, the category of the greatest i International Forum of New Cinema, known for its strong programming of U.S. films, headed by U Also Panorama, which is the noncompetitive screening of films under 15 minutes. DEADLINE: N Contact: Internationale Filmfestspiele Berlin, Budapester Strasse 50. D-1000 Berlin 30, Germany 49-30-254890.

CRETEIL INTERNATIONAL WOMEN'S FESTIVAL - One of the world's oldest festivals of wor and an important showcase. Held in the Paris suburb of Creteil, festival annually attracts over 3 must be directed or co-directed by a woman to be eligible. Student projects are also not eligible. styles, genres considered. DEADLINE: November 1. For application send SASE to Berenice Reynau Pkwy, Valencia, CA 91355.

GUIDE TO INTERNATIONAL FILM AND VIDEO FESTIVALS by Kathryn Bowser The most co directory of its kind. With over 600 listingsof both foreign and domestic festivals complete deadlines, contacts, categories and entry regulations. Available through the AIVF for $29.95 postage and handling. AIVF, 625 Broadway, 9th Floor, NYC 10012.

Resources

argaret Frey

CESS PROGAM through the Visual rkshop is an on-going program which ia artists to have access to equip- oduction and post-production at re- . Video editing suites with 3/4" and , an Amiga graphics system, MIDI io, and a film editing suite with a d editor as well as a Hi8mm camera, ras and other support equipment are members of the Media Access Pro- nore information:Pia-Cseri-Briones, nager, Visual Studies Workshop, 31 t, Rochester, NY 14607, 716-442-8676.

DIA WEEK - Seminar and exhibition ocuses on the business aspects and CD-ROM and Interactive Technolo- place. For advance registration in- all 800-800-5474 or fax 914-328-9093. e held at the NY Sheraton Hotel. 9th.

ANCE ON-LINE is another program enable artists, independents and rganizations to use state-of-the-art t reduced rates. The Alliance serves between producers and participat- in New York State. The project must mercial in its content and funding to For further information: Media Alli- est 58th Street, New York NY 10019.

LAWYERS FOR THE ARTS provides sistance for artists, from counseling tation on arts-related legal matters ntracts, copyright, housing, tax is- A also offers other services such as workshops which provide hands-on n a variety of arts-related legal is- eak to someone regarding a specific call 212-319-2910. For further infor- LA programs call 212-319-2787.

DIRECTING WORKSHOP FOR WOMEN mid-career professional women in the media arts are eligible for this grant. $5,000 grant for 30 minute narrative videotape project. Must have considerable professional experience in television, film, video or the dramatic arts but not yet had the opportunity to direct dramatic films or television. Must reside and work in the U.S. For application and guidelines: Directing Workshop for Women, American Film Institute, 2021 North Western Avenue, Los Angeles, CA 90027. Phone: 213-856-7722.

NATIONAL ENDOWMENT FOR THE ARTS/ MEDIA ARTS. '93-'94 Grants. October 29 Deadline for completed application. Awards will be announced in June. Contact:NEA/Media Arts Program, Room 720, Nancy Hanks Center, 1100 Pennsylvania Ave. N.W., Washington, DC 20506-0001. Phone: 202-682-5452.

LOWER MANHATTAN CULTURAL COUNCIL Grants to develop projects of artistic interest and excellence that are of relevance to local Manhattan communities. Artist must live and work in Manhattan and must apply through a sponsoring organization. Up to $3,000 in direct support for a specific project. Deadline: January, annually. Contact: LMCC, 1 World Trade Center, Suite 1717, NYC 10048-0202. Phone: 212-432-0900.

THE EDUCATION PROJECT seeks film and video artists to work in teams with teenagers to document their joint perspectives on NYC streets and neighborhoods to be edited into and half-hour film for broadcast and distribution. All film expenses will be covered and a small stipend will be paid. Emerging artists are especially encouraged to apply. c/o NYFA, 155 Avenue of the Americas, 14th Floor, NYC 10013. 718-398-0103. OCTOBER DEADLINE.

NEA/International Projects Initiative offers grants to U.S. organizations to support artistic exchange or collaborations with artists and organizations abroad. Partnership may involve any artistic discipline and may take place in U.S. or abroad. Application and guidelines: NEA International Program, 1100 Pennsylvania Ave., Room 528, Washington, DC 20506. Phone 202-682-5422.NOVEMBER DEADLINE.

HARVESTWORKS ARTIST IN RESIDENCE PROGRAM/AUDIO PROJECT invites film artists to apply for residency to develop audio and soundtracks for your project, regardless of your skill level. For details and application contact: John McGeehan, Harvestworks, 596 Broadway, #602, NYC 10012. Phone: 212-431-1130. DEADLINE NOVEMBER 1.

ARTS WIRE is the NYFA's national computer communications network, celebrating one year on-line. With over 170 subscribers, Arts Wire is becoming a thriving community with subscribers connecting from all over the country. Subscribers can communicate ideas, consult information databases and receive information in real time. If you would like to connect with ARTS WIRE, contact David Green at 212-366-6900 , Ext. 212.

GERMAN ACADEMIC EXCHANGE se cations for its Artist-In-Berlin progr dency includes stipend and rent, work travel expenses and optional Germar courses. Filmmakers apply for six-m dences. Work sample and applicatio received in Berlin by 1/1/94. For German Academic Exchange Program Avenue, 19th Floor, NYC 10022. Phon 3223.

MONEY FOR WOMEN/BARBARA DE MORIAL FUND gives grants of up to women filmmakers whose work a women's concerns or speaks for p justice from a feminist perspective. S for application: Barbara Deming Mem Box 40-1043, Brooklyn, NY 11240-10

VILLAGE HALLOWEEN PARADE is l volunteers and performers to "ani giant puppets, masks and costume year's twentieth anniversary parad teers will be asked to show up an hour before the parade and will be finishe To register call 212-459-4551.

ADOPT-A-CARTOO

ASIFA HOLLYWOOD is still seeking sponsors in their on-going effort to p endangered cartoons through the ANIMATION PRESERVATION PROJECT. Throu efforts, such films as SCRAPPY'S PUPPET THEATER (Columbia, 1937), CONFI (Walter Lantz, 1933), FARMYARD FOLLIES (Disney, 1928) and others have been r from the sole existing 35 mm prints which were rapidly succumbing to nitrate de sition. Hundreds of animated films will be lost forever if the funds are not rai restoration. Through ASIFA-HOLLYWOOD'S ADOPT-A-CARTOON project you c involved by selecting a title from the ENDANGERED CARTOON list and donating fund, and be responsible for rescuing these historic films from disappearing fore future editions of ANYMATOR we will include partial listings of endangered ti receive a listing in its entirety, contact JERE GULDIN, Director, Animation Prese Project, c/o INBETWEENER, P.O. Box 787, Burbank, CA 91503. SELECTIONS THE "ADOPT-A-CARTOON" CATALOGUE: SHE MARRIED A COP, a black an sound film. Coming attractions trailer to the REPUBLIC PICTURES live-action featur a cartoon studio, with animated sequences by LEON SCHLESHINGER STUDIOS. nitrate print. Approximate preservation cost: $500.00 AN ELEPHANT NEVER FO - Color sound cartoon. MAX FLEISCHER COLOR CLASSIC cartoon, produced in tw Technicolor. Approximate preservation cost: $2750.00 AUTO REPAIR ADV MENT-Silent animation. Cartoons detailing various automobile problems, used as ads for local merchants. Animator unknown. Approximate cost to preserve: $57